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THE
TEN VIRGINS
A SACRED CANTATA

FOR FOUR SOLO VOICES AND CHORUS

BY

ALFRED R. GAUL

(Op. 42).

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PREFACE.

THE greater portion of the very graphic parable of our Lord, on which this work is founded, has been allotted to a Narrator (*Baritone*) in the third person, but two sections—viz., “Give us of your oil” and “Open to us,” seemed more realistic if sung in the first person by female voices. In the two instances of eight-part writing on pages 62-100, it is suggested that, when sung by a limited number, the four upper staves should be rendered by the soloists.

The reflections interspersed are an endeavour to accentuate the spiritual teaching underlying the various sections of the Allegory: that from the Lord’s Prayer has been approached with the utmost reverence (see foot-note, page 11). The use of the ancient German chorale, “Sleepers, wake,” seemed to be a fitting text to the work and has been employed in various numbers.

The parable ends with the ominous words—“And the door was shut”; but I have preferred to end the work with the idea set forth in the words of the Psalmist, “My song shall be of *Mercy* and Judgment.”

In concluding this brief preface I desire to express my thanks to W. Bassano, Esq., of Old Hill, Staffordshire, for suggesting the subject of “The Ten Virgins” as a fitting one for musical development, and to Mrs. W. Bassano for very valuable assistance in the matter of the libretto; also to F. Mason, Esq., for his artistic illustration. Lastly, I have to acknowledge the courteous manner in which permission has been granted by the Publishers to use Miss Winkworth’s translation of “Sleepers, wake,” and Lord Tennyson’s “Late, late, so late.”

ALFRED R. GAUL.

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August 1, 1890.



THE TEN VIRGINS.

No. 1.—INTRODUCTION AND CHORUS.

Sleepers, wake, a voice is calling,
Go ye forth to meet your Lord ;
He is the light of the world :
Whoso followeth Him
Shall not walk in darkness,
But shall have the light of life.

John viii. 12.

CHORALE.

Midnight hears the welcome voices,
And at the thrilling cry rejoices ;
Come forth, ye virgins, night is past,
The Bridegroom comes, awake !
Hallelujah !
And for His marriage feast prepare,
For ye must go to meet Him there.

C. Winkworth.

No. 2.—Narrator (*Baritone*).

*The kingdom of Heaven is like unto ten virgins,
Which took their lamps,
And went forth to meet the Bridegroom.*

Matt. xxv. 1.

No. 2A.*—AIR.—*Tenor*.

Thy kingdom come,
Thy will be done
On earth, as it is in heaven ;
Forgive us our trespasses,
Save us from temptation,
And deliver us from evil,
Our Father which art in heaven.

Matt. vi. 10—13.

* It is suggested that all should stand during the singing of this, the Lord's Prayer.

No. 3.—CHORUS, QUARTET, AND DUET.

Let your loins be girded about,
And your lights be burning,
And ye yourselves
Like unto men
That wait for their Lord.
Blessed are those servants
Whom the Lord when He cometh
Shall find watching.
Therefore watch,
For ye know not at what hour
Your Lord may come.
They that trust in the Lord
Shall be like unto Mount Zion,
Which cannot be removed,
But standeth fast for ever.
*Luke xii. 35—37 ; Matt. xxiv. 42 ;
Ps. cxxv. 1.*

No. 4.—AIR.—*Contralto*.

Thou art the guide of our youth,
Lead Thou us on day and night ;
Make our path clear as Thy truth,
Clear as Thy truth and Thy light.
Thou art the guide of our youth,
Be Thou so unto the end.
Lead Thou us into all truth,
Our Maker, our Saviour, our Friend ;
Then, though we walk through the valley of
the shadow of death,
We will fear no evil, for Thou art with us ;
Thy rod and Thy staff, they comfort us.
Ps. xxiii. 4.

No. 5.—Narrator.

*The kingdom of heaven is like unto ten virgins,
Which took their lamps,
And went forth to meet the Bridegroom ;
And five of them were wise,
These took oil in their vessels with their lamps ;
And five of them were foolish,
These took their lamps, but took no oil with them.*

SOLO.—*Tenor.*

Oh ! that they were wise,
That they would consider their latter end.
Deut. xxxii. 29.

SOLO.—*Soprano.*

Happy are they that get wisdom ;
The fear of the Lord, that is wisdom.
Prov. iii. 13 ; Job xxviii. 28.

TRIO.—*The Virgins.*

Come, and let us walk in the light of the Lord.
In Thy light we see light ;
Thy word is a lamp unto our feet
And a light unto our path.
Praise, O ! praise our God.
Ps. cxix. 105.

No. 6.—*Narrator.*

*While the Bridegroom tarried,
They all slumbered and slept.*

INTERMEZZO (*Instrumental*). —“ SLEEP.”SOLO.—*Baritone.*

How long, O heavenly Bridegroom,
How long wilt Thou delay ?
And yet how few are grieving
That Thou dost absent stay !
Oh, wake Thy slumbering virgins,
Send forth the solemn cry,
Let all Thy saints repeat it—
“ The Bridegroom draweth nigh.”
J. G. Deck.

They know not, neither will they understand ;
They walk on still in darkness ;
All the foundations of the earth are out of
course.
Ps. lxxxii. 5.

No. 7.—*Narrator.*

*And at midnight there was a cry made—
“ Behold, the Bridegroom cometh ;
Go ye out to meet Him.”
Then all those virgins arose and trimmed their
lamps,
And the foolish said unto the wise :*

DIALOGUE CHORUS.—*The Virgins.*

Second Choir.
Give us of your oil, for our lamps have gone out.
First Choir.
*Not so, lest there be not enough for us and you ;
But go ye rather to them that sell and buy for
yourselves.*

SOLO.—*Soprano (not one of the Virgins).*

Wisdom crieth in the streets—
She crieth :
“ How long, ye simple ones, will ye love
simplicity ;
Turn ye at my reproof,
Because I have called, and ye refused ;
I have stretched out my hand
And none regarded.
For that they hated knowledge,
And did not choose the fear of the Lord,
Therefore shall they eat of the fruit
Of their own way,
And the way of peace
Shall they not know.
But whoso hearkeneth unto me
Shall dwell safely,
And shall be quiet from the fear of evil.
Turn ye ! turn ye ! at my reproof,
Why will ye die ? ”

Prov. i. 20—23.

No. 8.—CHORUS.

O how great is Thy goodness,
Which Thou hast laid up
For them that love Thee.
Ps. xxxi. 21.

No. 9.—*Narrator.*

*And while they went to buy,
The Bridegroom came.*

MARCH (*FESTAL*).No. 10.—*Narrator.*

*And they that were ready
Went in with Him to the marriage ;
And the door was shut.*

QUARTET AND CHORUS.

Glory and Worship are before Him,
Power and Wisdom and Honour,
Glory, Worship, Power, Honour,
Are in His Sanctuary.

SOLO (*Tenor*) AND SEMI-CHORUS.

Ascribe unto the Lord,
O ye kindreds of the people ;
Ascribe unto the Lord,
Worship and power ;
Ascribe unto the Lord
The honour due,
The honour due unto His Name ;
Bring presents, and come into His Courts.

QUARTET AND SEMI-CHORUS.

O worship the Lord,
In the beauty of Holiness;
Let the whole earth
Stand in awe of Him.

Ps. xcvi. 6—9.

No. 11.—INTRODUCTION (*Instrumental*).
“WEARINESS.”

Narrator.

*Afterwards came also the other virgins, saying,
Lord, Lord, open to us! **
(Glory and worship are before Him.)

The Virgins.

Open to us, open to us!

Narrator.

*But He answered and said—
Verily I say unto you,
I know you not.*

The Virgins.

Open to us!

Narrator.

I know you not.

TRIO.—*The Virgins.*

Late, late, so late! and dark the night and chill!
Late, late, so late! but we can enter still.

CHORUS.—*Basses.*

Too late, too late!
Ye cannot enter now.

The Virgins.

No light had we, for that we do repent;
And learning this, the Bridegroom will relent.

CHORUS.—*Basses.*

Too late, too late!
Ye cannot enter now.

The Virgins.

No light; so late! and dark and chill the night!
Oh! let us in, that we may find the light.

* Four voices at a distance from the orchestra—to convey the idea of Wedding Guests singing from within.

CHORUS.—*Basses.*

Too late, too late!
Ye cannot enter now.

The Virgins.

Have we not heard the Bridegroom is so
sweet?
Oh, let us in, tho' late, to kiss His feet.

CHORUS.—*Basses.*

No, no; too late!
Ye cannot enter now.
Tennyson.

No. 12.—CHORUS.

The wicked are like the troubled sea,
Like the sea when it cannot rest;
There is no peace for the wicked.
Come, and let us reason together, saith the
Lord.

Solo Voices.

Though your sins be as scarlet,
They shall be white as snow.

Chorus.

Come, and let us reason together, saith the
Lord.

Solo Voices.

Though your sins be red like crimson,
They shall be as wool.

Chorus.

The wicked are like the troubled sea,
Like the sea when it cannot rest;
There is no peace for the wicked.

Isa. i. 18., lvii. 20, 21.

No. 13.—SOLO (*Contralto*) AND QUARTET.

God willeth not the death of a sinner, but
that all should turn unto Him and live.

Blessed are they, yea, blessed are they which
are called to the marriage of the Lamb.

Ezek. xviii. 32; Rev. xix. 9.

No. 14.—CHORUS—*For a Double Choir.*

O, sing unto the Lord a new song,
Sing praises unto the Lord.

Ps. xcvi. 1.

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THE TEN VIRGINS.

No. 1.

INTRODUCTION AND CHORUS.—“SLEEPERS, WAKE.”
Allegretto.

PIANO.
♩ = 112.

mf *sempre legato.*

cres. *dim.* *p*

p *cres.*

dim. *L.H.*

p *cres.*

A accel. to ♩ = 144. *Sva.*

f

2

Sra.

p

cres.

f

p

cres.

f

f

Ped. * *Ped.* * *Ped.* *

B. CHORUS. BASS.

pp

Sleep - ers, wake ! a

Tempo 1mo. ♩ = 112.

f *dim.* *pp*

Ped.

voice is call - ing.

mf

CHORUS. TENOR.

Go ye forth to

Tpts.

cres. *mf*

* *Ped.* * *Ped.* * *Ped.* *

meet . . your Lord.

mf *rall.*

CHORUS. BASS. *Andante*, $\text{♩} = 76$.

mf

He is the light of the world; who - so fol - low - eth

mf 6

Ped. *

p *mf*

Him shall not walk in the dark - ness, but shall

p *mf*

Ped. *

TENOR. *mf*

He is the light of the

have the light of life.

6

Ped. 4 1 x *

world, Who - so fol - low - eth Him,

He is the light of the world, Who - so fol - low - eth

Ped. * *Ped.* *

p shall not walk in the dark - ness, *mf* but shall have the light of

p Him, *mf* shall not walk in the dark - ness, but have the

p *mf*

CONTRALTO. *mf*

He is the light of the world,

life. He is the light of the

light, the light. He is the light,

Ped. * *Ped.* *

who - so fol - low - eth Him, shall not walk in the
world, who - so fol - low - eth, shall not walk in
He is the light, shall not walk in

p

Ped. * *Ped.* *

SOPRANO.
mf He is the light of the
dark - ness, but shall have the light of life, He is the light of the
dark - ness, but have the light of life, He is the light of the
dark - ness, but have the light of life, of life, He is the light of the

mf

world, who - so fol - low - eth Him, who fol - low - eth Him, who fol - low - eth
world, who - so fol - low - eth Him, who fol - low - eth Him, who fol - low - eth
world, who - so fol - low - eth Him, who fol - low - eth Him, who fol - low - eth
world, who - so fol - low - eth Him, who fol - low - eth Him, who fol - low - eth

mf

p shall not walk in the dark - ness, *mf* but shall have the light of *rall.*
p Him shall not walk in the dark - ness, *mf* but shall have the light of *rall.*
p Him shall not walk in the dark - ness, *mf* but shall have the light of *rall.*
p Him shall not walk in the dark - ness, *mf* but shall have the light, *rall.*

Ped. *

C Increase tempo to $\text{♩} = 92$.
 life.
 life. *p* Sleep - ers, wake ! a *cres.*
 life. *pp* Sleep - ers, wake ! a voice is call - ing,
C Increase tempo to $\text{♩} = 92$.
pp *p* *cres.*

mf *cres.* Sleep - ers, wake ! a voice is
dim. voice is call - ing,
mf *cres.* Sleep - ers, wake ! a voice is
dim. *mf* *cres.*

Ped. *

dim.
call - ing.

dim.
call - ing.

dim. p cres.

Increase tempo to ♩ = 104.

Mid - night hears the wel - come voi - ces,

Mid - night hears the wel - come voi - ces,

Mid - night hears the wel - come voi - ces,

Mid - night hears the wel - come voi - ces,

Increase tempo to ♩ = 104.

rall. a tempo.

And at the thrill - ing cry re - joi - ces :

rall. a tempo.

And at the thrill - ing cry re - joi - ces :

rall. a tempo.

And at the thrill - ing cry re - joi - ces :

rall. a tempo.

And at the thrill - ing cry re - joi - ces :

rall. *p*
Come forth, ye vir-gins, night is past! The

rall. *p*
Come forth, ye vir-gins, night is past! The

rall. *p*
Come forth, ye vir-gins, night is past! The

rall. *p*
Come forth, ye vir-gins, night is past! The

rall. *a tempo.* *p*

mf *rall. cres.*
Bride-groom comes, a - wake! Your lamps with glad-ness take; Hal - le - lu -

mf *rall. cres.*
Bride-groom comes, a - wake! Your lamps with glad-ness take; Hal - le - lu -

mf *rall. cres.*
Bride-groom comes, a - wake! Your lamps with glad-ness take; Hal - le - lu -

mf *rall. cres.*
Bride-groom comes, a - wake! Your lamps with glad-ness take; Hal - le - lu -

mf *Trombe.* *rall. cres.*

f *rall.* *a tempo.* *a little slower.*
- jah! And for His marriage feast pre - pare. For ye must

f *rall.* *a tempo.*
- jah! And for His marriage feast pre - pare. For ye must

f *rall.* *a tempo.*
- jah! And for His marriage feast pre - pare. For ye must

f *rall.* *a tempo.*
- jah! And for His marriage feast pre - pare. For ye must
a little slower.

rall. D *Tempo di marcia.*

go to meet Him there.
rall.

go to meet Him there.
rall.

go to meet Him there.
rall.

go to meet Him there.

Tempo di marcia. $\text{♩} = 138.$

rall. *pp*

Timp......
Ped...... *

pizz.

p *arco.* *cres.* *mf* *x*

p *cres.* *mf*

f *ff*

Ped. *

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

No. 2. SOLO.—"THE KINGDOM OF HEAVEN IS LIKE UNTO TEN VIRGINS."

NARRATOR (BARITONE).

Largo religioso. $\text{♩} = 80.$ *reduce to* $\text{♩} = 52.$

pp *rit.* *a tempo.*

The king - dom of

Heaven is like un-to ten vir - gins which took their lamps and ..

.. went forth to meet the Bride - groom : Yea,

Ped. *

like un-to ten vir - gins which took their lamps and went forth to meet their

rall. *rall.*

Lord.

$\text{♩} = 63.$

pp a tempo. *mf* *p*

Drums.

No. 2A.*

AIR (TENOR).—"THY KINGDOM COME."

Andantino religioso.
mf
 Thy king-dom come, Thy will be done on earth as it
Andantino religioso. ♩ = 63.

mf

is in heav'n, on earth, as it is in heav'n,

p *rit.* *mf a tempo.*

for-give us our tres-passes, save us from tempta-tion, and de-

Ped. *

liv-er us from e-vil, forgive us our

Ped. * *Ped.* * *Ped.* * *Ped.*Ped.**

tres-passes. save us from tempta-tion, and de-liv-er us from e-

Ped. * *Ped.* * *Ped.* *

* It is suggested that all should stand during the singing of this, "the Lord's Prayer."

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

A

- vil, Our Fa - ther, which art in heaven, our

dim. *p*

Ped. *

cres. *dim.* *mf*

Fa - - ther in heaven, . . . Thy king - dom

cres. *dim.* *mf* *Corui.*

come, Thy will be done on earth as it is in heaven,

p

rit. *a tempo.* *p*

on earth as it is in heaven,

rit. *a tempo.* *Ped.* *

for - give . . us our tres-pass-es, save . .

p *p* *mf*

Ped. *

us from temp-ta - tion, and de - liv - er us from e - vil; our Fa - ther,

dim. *p*

which art in heaven, our Fa - - - - - ther in

cres. *cres.*

heaven, . . . Thy king - dom come, Thy will be

dim. *rit.* *B a tempo.* *mf* *dim.* *rit.* *mf a tempo.*

done, our Fa - ther, our Fa - ther in heaven, which art . . . in

cres. *rall.* *dim.* *dim.* *cres.* *rall.* *Ped.* *

heaven.

p *p a tempo.* *mf* *rit.* *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

No. 3.

CHORUS.—"LET YOUR LOINS BE GIRDED."

With animation.

SOPRANO. *f* Let your loins be gird - ed, your loins be

ALTO. *f* Let your loins be gird - ed, your loins be

TENOR. *f* Let your loins be gird - ed, your loins be

BASS. *f* Let your loins be gird - ed, your loins be

With animation.

PIANO. *f* = 120. *f*

gird - ed a - bout, let your loins be gird - ed, your loins be

gird - ed a - bout, let your loins be gird - ed, your loins be

gird - ed a - bout, let your loins be gird - ed, your loins be

gird - ed a - bout, let your loins be gird - ed, be

gird - ed a - bout and your lights be burn - ing, your lights be

gird - ed a - bout and your lights be burn - ing, your lights be

gird - ed a - bout and your lights be burn - ing, your lights be

gird - ed a - bout and your lights be burn - ing, your lights be

whom the Lord, when He com - eth, shall find watch - - ing,
 whom the Lord, when He com - eth, shall find watch - - ing,
 whom the Lord, when He com - eth, shall find watch - - ing,
 whom the Lord, when He com - eth, shall find watch - - ing, Bless - ed
 Bless - ed are those ser - vants whom the Lord, when He com - eth, shall find
 Bless - ed are those ser - vants whom the Lord, when He com - eth, shall find
 Bless - ed are those ser - vants whom the Lord, when He com - eth, shall find
 are those ser - vants whom the Lord, when He com - eth, shall find
 watch - ing, watch, watch: watch, watch,
 watch - ing, watch, watch: there - fore watch, watch, watch,
 watch - ing, watch, . . . watch, . . .
 watch - ing, watch, watch, watch, watch,

* The notes printed in small type in the Alto and Tenor parts must be sung by two members of the Chorus.

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

watch, for ye know not at what hour your Lord may come. Bless-ed are those ser-vants whom the Lord, when He com-eth, shall find watch-ing, bless-ed, bless-ed are those

Tempo ad lib.

p *rall. dim.*

servants whom the Lord shall find watch - ing : watch, watch, there - fore watch.

p *rall. dim.*

servants so found watch - ing : watch, watch, there - fore watch.

p *rall. dim.*

servants so found watch - ing : watch, watch, there - fore watch.

p *rall. dim.*

ser-vants so found watch - ing : watch, watch, there - fore watch.

Tempo ad lib.

p *rall. dim.*

B CHORUS.

f

Let your loins be gird - ed, your loins be

f

Let your loins be gird - ed, your loins be

f

Let your loins be gird - ed, your loins be

f

Let your loins be gird - ed, your loins be

B *Tempo 1mo.*

f

gird - ed a - bout, let your loins be gird - ed, your loins be

f

gird - ed a - bout, let your loins be gird - ed, your loins be

f

gird - ed a - bout, let your loins be gird - ed, your loins be

f

gird - ed a - bout, let your loins be gird - ed, your loins be

gird - ed a - bout.

gird - ed a - bout.

gird - ed a - bout.

gird - ed a - bout, and your lights be burn - ing, your lights be burn - ing, your

your lights . . be burn - ing, your

lights be burn - ing, your lights be burn - ing, your lights be burn - ing, your

lights be burn - ing, your lights be burn - ing, your lights be burn - ing, your

your

lights be burn - ing, your lights be burn - ing, your lights be burn - ing, and

lights . . be burn - ing, your lights burn - ing, and ye your -

lights . . be burn - ing, your lights burn - ing, and ye your -

lights be burn - ing, your lights be burn - ing and ye your - selves like
 ye . . be like un - to men that wait, . . yea, ye your - selves like
 - selves be like un - to men that wait, yea, ye, . . your - selves like
 - selves like men that wait, your lights be burn - ing, your

ff
 un - to men, . . like un - to men that wait, . .
 un - to men, . . like un - to men that wait, . .
 un - to men, like un - to men that wait, . .
 lights be burn - ing, and ye like men that wait, . .
ff *pomposo.*

like to men that wait, . . . ye be like to men, to
 like to men that wait, . . . ye be like to men, to
 like to men that wait, . . . ye be like to men, to
 like to men that wait, . . . ye be like to men, to

men that wait, that wait for their Lord, like . . .

men that wait, that wait for their Lord, men . . . that wait,

men that wait, that wait for their Lord, let your lights, your lights be

men that wait, that wait for their Lord, . . .

men that wait, ye . . . like to men, your

your lights, . . . be burn - ing, your lights be burn - ing, and

burn - ing, and ye like men, that wait like men, that

. . . your lights be burn - ing, your lights be burn - ing, and

lights . . . be burn - ing, and ye your - selves like men . . . that

ye, . . . like men, like men that wait for their

wait, . . . like men, like men that wait for their

ye, . . . like men, like men that wait for their

wait, . . . like men that wait, . . .

Lord, . . . like men that wait, . . .

Lord, . . . like men that wait, . . .

Lord, . . . like men that wait, . . .

like men that wait, . . . and ye your -

like men that wait, . . . and ye your -

like men that wait, . . . and ye your -

like men that wait, . . . and ye your -

selves . . . like un - to men, . . . to men that

selves . . . like un - to men, . . . to men that

selves . . . like un - to men, . . . to men that

selves . . . like un - to men like un - to men that

wait for their Lord, ye your - selves like to

wait for their Lord, ye your - selves like to

wait for their Lord, ye your - selves like to

wait for their Lord, ye your - selves, like men, ye your - selves .. like

men that wait for their Lord, ye your - selves like . . .

men that wait for their Lord, ye your - selves like . . .

men that wait for their Lord, ye your - selves like . . .

men that wait for their Lord, ye your - selves, like men, ye your -

to men that wait for their Lord. *rall.*

to men that wait for their Lord. *rall.*

to men that wait for their Lord. *rall.*

to men that wait for their Lord. *rall.*

- selves like men that wait for their Lord. *rall.*

D DUET. *Soprano. mf*

They that trust in the Lord shall be

Allegretto. ♩ - 126.

mf *mf* *Ped.* *

like un - to Mount Zi - on, which cannot, can - not be re - mov'd, but stand - eth

fast for ev - - er.

CONTRALTO. mf

They that trust in the Lord shall be

mf *Ped.* *

like un - to Mount Zi - on, which cannot, can - not be re - mov'd, but stand - eth

E *mf* *cres.*
 which can - not, can - not be re - mov'd, which can - not
mf *cres.*
 fast for ev - er, which can - not, can - not be re - mov'd, which can - not

f
 can - not be re - mov'd, which can - not, can - not be re - mov'd. They that
f
 can - not be re - mov'd, which can - not, can - not be re - mov'd. They that

p
 trust in the Lord shall be like un - to Mount Zi - on, which
p
 trust in the Lord shall be like un - to Mount Zi - on, which

cres. *dim.* *cres.*
 stand - - - - - eth fast for ev - er.
cres. *dim.* *cres.*
 can - not be re - mov'd, but stand - eth fast for ev - er.

cres. *dim.* *cres.*

mf They that trust in the Lord shall .. be like un - to Mount Zi - on, which can-not,
mf They that trust . . . shall be like Mount Zi - on which

mf

Ped. *

f can - not be re - mov'd but stand - eth fast for ev - er, for ev - -
 stand - - - eth fast for ev - er, for ev - -

f

Ped. *

p - er and ev - er, for ev - er and ev - er, which standeth fast for . .
f - er, and ev - er, for ev - er and ev - er, which standeth fast for

p *f* *p* *f*

Ped. *

rall.
 ev - - er.
rall.
 ev - - er.

rall.
 R. II.

a tempo. *dim.*

No. 4. AIR (CONTRALTO).—"THOU ART THE GUIDE OF OUR YOUTH."

Larghetto. ♩ = 84.
mf

With expression.

Thou art the guide of our youth ; Lead, lead Thou us

rall. *a tempo.*

on day and night, Make our path clear as Thy truth, Yea,

clear as Thy truth and Thy light. . . . Thou art the guide of our youth ;

Corni.

Be Thou so, be so un-to the end, Lead us, lead thou us in-to all

L.H.

truth, our Mak-er, our Mak-er, our Sav-iour, our Friend!

rall. A

rall. a tempo. Ped.

Then tho' we walk through the val-ley of the sha-dow of death we will

Cor. *

fear.. no e-vil, for Thou art with us; Thy rod and Thy staff they

com - fort us, they com - fort us, they com - fort us, they

pp *p* *mf*

pp *p* *mf*

com - fort us. Thou art the guide of our youth;

rall. *a tempo.*

rall. *a tempo.*

Lead, lead thou us on day and night . . . Make our path clear,

clear as Thy truth, clear as Thy truth and Thy light

Tempo ad lib.

Tempo ad lib.

Ped. *

No. 5. SOLO AND CHORUS.—“AND FIVE OF THEM WERE WISE.”

Largo religioso. NARRATOR. The king - dom of

Largo religioso. ♩ = 80. Reduce to ♩ = 52. pp rall. a tempo.

heaven is like un-to ten vir - gins, which took their lamps and . .

. . . went forth to meet the Bride-groom. And five of them were wise, and five of them were

*Ped. **

wise; these . . took oil in their vessels with their lamps. And five of them were fool-ish, and

The musical score is written for a narrator and piano accompaniment. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Largo religioso' with a metronome indication of 80 beats per minute, which is then reduced to 52 beats per minute. The piano part includes dynamic markings of 'pp' (pianissimo) and 'rall. a tempo.' (rallentando then returning to tempo). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system ends with a 'Ped.' (pedal) marking and an asterisk. The second system continues the narrative. The third system ends with a 'Ped.' marking and an asterisk. The fourth system concludes the passage.

five of them were fool-ish; these . . took their lamps, but took no oil with them.

A TENOR SOLO.

Oh! that they were wise, that they were wise that they would con - sid - er their lat - ter same tempo.

SOPRANO SOLO.

Hap-py, hap - py are they, are they that get wis - dom: the end. increase to ♩ = 80.

fear of the Lord, that, that is wis - dom. Oh, that they were reduce to ♩ = 52.

wise, that they were wise, that they would con - si - der their lat - ter end.

Increase to 120.

Corni.

CHORUS. (THE VIRGINS.) 1st SOPRANO.
With animation. *p*

f Come and let us walk in the light of the Lord. In Thy light is light, in

2nd SOPRANO. *p*

f Come and let us walk in the light of the Lord. In Thy light is light, in

CONTRALTO. *p*

f Come and let us walk in the light of the Lord. In Thy light is light, in

f (Vocal parts unaccompanied.) *p*

f Corni. *senza Sov.*

mf Thy light is light. Thy word is a lamp, a lamp un - to our feet, and a

mf Thy light is light. Thy word is a lamp, a lamp un - to our feet, and a

mf Thy light is light. Thy word is a lamp, a lamp un - to our feet, and a

mf

light, yea a light, a light un-to our path, praise our God,

light, yea a light, a light un-to our path, praise our God,

light, yea a light, a light un-to our path, praise our God, O praise . . . our

. . . praise our God, . . . praise, O praise, praise our God, praise our

. . . praise our God, . . . praise, O praise, praise our God, praise our

God, O praise . . . our God, praise, O praise, . . . praise . . . our God, praise our

God, O . . . praise, . . . O praise, . . . O

God, praise, O praise . . . our God, praise, O praise . . . our God, praise, O

God, praise, O praise, . . . O praise, . . . O

Ped. * *Ped.* *

Praise, O praise, O praise our

... praise our God, ... our

God, praise, O praise ... our God, praise, O praise, O praise our

God, praise

God, praise, O praise, ... praise, O praise, ...

God, praise, O praise ... our God, praise, O praise ... our

L.H.

Ped.

rall.

... praise, O praise, praise our God, praise, O praise our God.

rall.

... praise, O praise, O praise ... our God, praise, O praise our God.

rall.

God, praise, O praise our God.

rall.

* senza Sve.

No. 6.

"WHILE THE BRIDEGROOM TARRIED."

NARRATOR. *Quasi Recit.* *p*

Largo religioso. $\text{♩} = 80.$ While the Bride - groom tar-ried they all

pp *L.H.*

Ped. *

slum-ber'd and slept. . . .

p *p* *rit.*

Ped. *

a tempo $\text{♩} = 104.$
INTERMEZZO (SLEEP).

pp *sempre legato.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

rall. *p a tempo.*

Ped. * *Ped.* * *Ped.* *

A CONTRALTO SOLO.

Sleep - ers, wake, a

Ped. * *Ped.* * *Ped.* * *Ped.* *

rall.

voice is call - ing. . . .

rall. *a tempo.*

Ped. * *Ped.* *

AIR (BARITONE).—"HOW LONG, OH HEAVENLY BRIDEGROOM."

Andante. mf

How long, how long, oh heav'n-ly Bride-groom, How long wilt Thou de -

Andante. ♩ = 60. mf

- lay? And yet how few are griev-ing That Thou dost ab-sent stay, Im -

- mers'd . . in sloth and fol-ly, Thy serv-ants, Lord, we see, And few of us stand

read-y, with joy, with joy to wel-come Thee, Oh wake . . . Thy slumb'ring

vir-gins, Send forth the so-lemn cry, Let all Thy saints re -

- peat it, The Bridegroom draw - eth nigh.

How long, O Lord, wilt Thou de-lay,

Come, come, come, Lord, They know not,

rall. *Allegro con fuoco.* *f* *B*

Allegro con fuoco. 104.

nei-ther will they un-der-stand, they know not,

nei-ther do they un-der-stand, they walk on still in

mf *fz*

dark - ness, they walk on still in dark - ness, all the foun -

- da - tions of the earth are out of course; they walk on still in

dark - ness, they walk on still in dark - ness, all the foun -

- da - tions of the earth are out of course, the foun - da - tions of the

earth are out of course. How long, how long, oh heav'n-ly

rall. *Tempo lmo.* *Tempo lmo.*

Bride-groom, How long wilt thou de - lay? And yet how few are griev - ing That

Thou dost ab - sent stay. Im - mers'd . . in sloth and fol - ly, Thy ser - vants, Lord, we

see, And few of us stand rea - dy, With joy, with joy to wel - come Thee, And

few of us stand rea - dy, With joy, with joy to wel - come Thee,

How long, O Lord, wilt Thou de - lay.

No. 7.

"AND AT MIDNIGHT THERE WAS A CRY MADE."

NARRATOR. *Quasi Recit.*

f

$\text{♩} = 80.$ And at mid-night there was a cry made, Be - hold, the Bridegroom

mf colla voce. *cres.* *f*

Ped.

com - eth, go ye out to meet him. Then all those

p *mf* *p*

Tempo. ad lib.

vir - gins a-rose and trim'd their lamps; but the fool - ish said un - to the wise:

Tempo. ad lib.

DIALOGUE CHORUS.

THE VIRGINS. SECOND CHOIR. CONTRALTO.

Allegretto con espressione.

mf Give us of your oil, give us of your oil, for our lamps have gone

Allegretto con espressione. ♩ : 126.

mf

Ped. *cres.* * *Ped.* *

FIRST CHOIR. SOPRANO.*

p out, our lamps have gone out. Not so, not

p

* Care must be taken that a vindictive expression is avoided.
A. R. Gaul's Sacred Cantata—"The Ten Virgins"

so, lest there be not e - nough for us and you, be not e -

cres. *f*

- nough for . . us and you. *A* *p*

SECOND CHOIR. *mf* No,

Give us of your oil, *A*

no, *cres.*

give us of your oil, for our lamps have gone out, our lamps have gone out,

cres.

mf Not so, but go ye ra - ther to them that sell, and buy for your -

mf give, give,

mf

selves, buy . . . for your - selves, buy . . . for your - selves,
Give . . . of your oil, give . . . of your oil,

buy for your - selves,
give us of your oil, give us of your

buy for your - selves,
oil, give of your oil,

give, give of your oil for our lamps . . . have

gone out, our lamps . . . have gone out.

p rall. *Tpts.*

AIR (SOPRANO*).—"WISDOM CRIETH IN THE STREETS."

B Slower. *p* *f* *p*

Wis - dom cri - eth in the streets, she cri - eth, How long, ye

Slower. ♩ = 92. *p* *f* *p*

L. II.

mf *p* *mf* *p*

sim - ple ones, will ye love.. sim - pli - ci - ty, will ye love.. sim -

mf *p* *mf* *p*

cres. *dim.* *mf*

- pli - ci - ty, will ye love.. sim - pli - ci - ty? Wis - dom

cres. *dim.* *mf* *L. II.*

* Not one of the Virgins.

A. R. Gaul's "Sacred Cantata—"The Ten Virgins."

cri - eth in the streets, she cri - eth, How long, ye sim - ple ones,

will ye love sim - pli - ci - ty, will ye love sim - pli - ci - ty, will ye

love, ye love sim - pli - ci - ty.

Turn ye, turn ye,

turn ye, turn ye, turn ye at

mf *p* *f* *p* *mf* *p* *cres.*

mf *p* *mf* *p* *cres.*

dim. *rall.* *C a tempo.*

rall. *a tempo.* *Cornet.* *mf*

p *Pleadingly.*

mf *f* *cres.* *f*

my re - proof.

THE VIRGINS. *p*

No, no,

p Give us of your oil, give us of your oil.

dim. p

D mf Turn ye, turn ye,

buy, buy for your - selves.

D Tpts. mf

mf be - cause I have call - ed,

mf cres. Ped. Ped.

cres. *f*

and ye . . . re - fus - ed, I have

cres. *f*

Ped. *

p *rall.* *E Quasi Recit.*

stretch - ed out my hand, and none . . . re - gard - ed, For that they ha - ted

p *rall.* *f* *Quasi Recit.*

a tempo. *mf*

know - ledge and did not choose the fear of the Lord. There - fore shall they eat of the

mf *a tempo.*

p *mf rall.* *F* *Much slower.*

fruit of their own way, and the way of peace shall they not know. But

p *mf rall.* *p* $\text{♩} = 58.$

mf *With much tenderness.*

who - so heark'neth un - to Me . . shall dwell safe - ly, shall dwell safe - ly, and shall be

qui - et from the fear of e - vil, the fear of e - - vil ;

p

p Turn ye, *p* turn ye, *f* turn at My re - proof, *p* why will ye

f *p*

rit. *rall.*

die, . . why will ye die ?

rit. *rall. a tempo.* *rit.* *p*

Ped. *

No. 8.

CHORUS — "O HOW GREAT IS THY GOODNESS."

SOPRANO. *mf* O how great is Thy

TENOR. *mf* O how great is Thy

PIANO. *Allegretto. ten. ten. ten. ten.*
Three beats in a bar.

good - ness which Thou hast laid up, . . which Thou hast laid

good - ness which Thou hast laid up, . . which Thou hast laid

up . . for them, . . for them that fear Thee. *ALTO. mf* O how great is Thy

up . . for them, . . for them that fear Thee. *BASS. mf* O how great is Thy

O how great is Thy good - ness which Thou hast laid up, Thou
 good - ness which Thou hast laid up, . . . which Thou hast laid
 O how great is Thy good - ness which Thou hast laid up, Thou
 good - ness which Thou hast laid up, . . . which Thou hast laid

hast laid up for them, for them that love Thee. **A**
 up . . . for them that love, that love Thee.
 hast laid up for them, for them that love Thee. *Più mosso.*
 up . . . for them that love . . . Thee, . . . **A** O how great is Thy
Più mosso. ♩ = 88.

O how great is Thy
 good - ness which Thou hast laid up for them that love Thee, them that

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#). The lyrics for the vocal part are: "O how great is Thy good - ness which Thou hast laid up for them that love Thee, them that love . . Thee, which Thou hast laid up, hast laid up, Thou hast laid".

Second system of the musical score. The vocal line continues with the lyrics: "O how great is Thy good - ness which Thou hast laid up for them that love Thee, which love Thee, which Thou hast laid up, hast laid up, . . Thou up, . . which Thou hast laid up . . for them, for them that". The piano accompaniment continues with chords and moving lines.

Third system of the musical score. The vocal line continues with the lyrics: "good - ness which Thou hast laid up for them that love Thee, that Thou hast laid up . . for them, . . for them . . for hast laid up for them, for them that love Thee, for them, . . for love Thee, how great is Thy . . good - ness, B". The system concludes with a repeat sign and a key signature change to one sharp (F#) and a common time signature (C). The lyrics for the final part are: "good - ness, B".

love Thee. *cres.* O how great is Thy good - ness which
 them . . . that love . . . Thee, that love . . . Thee, how great is Thy
 them . . . that love . . . Thee, O . . . how great is Thy
 which Thou hast laid up for them, O how great is Thy

Thou hast laid up . . . for them . . . that love Thee, for
 good - ness which Thou hast laid . . . up . . . for them, . for
 good - ness which Thou hast laid up . . . for them, . laid
 good - ness which Thou . . hast laid up for them that love Thee, for

them that love . . . Thee, . . for them that love . . . Thee, . .
 them that love . . . Thee, . . for them that love . . . Thee, . .
 up for them that love Thee, for them that love Thee, O how great is Thy
 them that love . . . Thee, . . for them that love . . . Thee, O how

L.H.

Thou hast laid up for them

O how great is Thy good-ness which Thou hast laid up . . .

O how great is Thy

good-ness which Thou hast laid up for them, for them . . . that

great, how great, how great is Thy good-ness which

L. II.

*Ped. **

for them . . . that love Thee that

good-ness which Thou . . . hast laid up for them that love Thee, that

love . . . Thee, O how great is Thy good-ness which Thou hast

Thou hast laid up, great is Thy good-ness which Thou hast laid

love Thee, for them . . . that love Thee, for them . . . that

love Thee, for them . . . that love Thee, for them . . . that

laid up . . . for them . . . that

up . . . for them . . . that love Thee, for them . . . that

love Thee. . . O how great is Thy
love Thee. . . O how great is Thy
love Thee. . . O how great is Thy
love Thee. . . O how great is Thy
O how great is Thy good-ness which
O how great is Thy good-ness, how great, great is Thy
O how great is Thy good-ness, how great, great is Thy good-ness, how
good-ness which Thou hast laid up . . . for them, for
Thou hast laid up . . . for them, for them, for
good-ness, Thy good-ness, . . . O how great is Thy
great, great is Thy good-ness, . . . O how great is Thy
them . . . that love Thee, . . . O how great is Thy
them . . . that love Thee, . . . O how great is Thy
them . . . that love Thee, . . . O how great is Thy

tremolo.
*Ped. * Ped. **

good - ness which Thou hast laid up, . . which Thou hast laid up . . for

good - ness which Thou hast laid up, . . which Thou hast laid up . . for

good - ness which Thou hast laid up, . . which Thou hast laid up . . for

good - ness which Thou hast laid up, . . which Thou hast laid up . . for

*Ped. **

rall.
them that love . . Thee.

rall.
them that love . . Thee.

rall.
them that love . . Thee.

rall.
them that love . . Thee.

rall. *ff a tempo.*

*Ped. * Ped. * Ped. * Ped. * Ped. **

No. 9.

"AND WHILE THEY WENT TO BUY."

NARRATOR. *Quasi Recit.*

And while they went to buy, the Bridegroom came.

* *Largo religioso.* ♩ = 80.

pp

colla voce.

*Ped. **

FESTAL MARCH.

Tempo di marcia. ♩ = 144.

Tpts.

pp

pizz.

cres.

f

A

*Ped.*Ped. * Ped.* Ped.**

* A minim, in this instance, to occupy the same time as a dotted minim in No.

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

First system of the musical score. The treble staff contains a series of chords, some with a 'V' marking above them. The bass staff features a rhythmic accompaniment with a 'Ped.' (pedal) marking and an asterisk. The key signature is one sharp (F#).

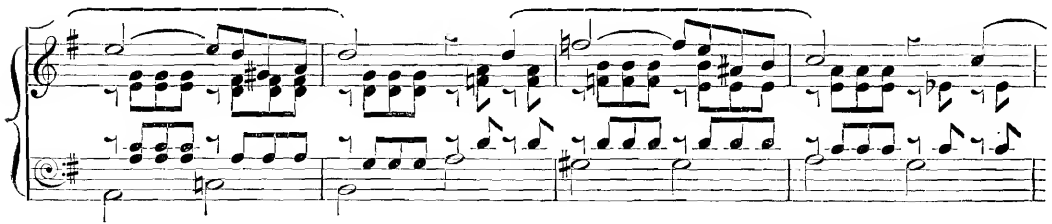
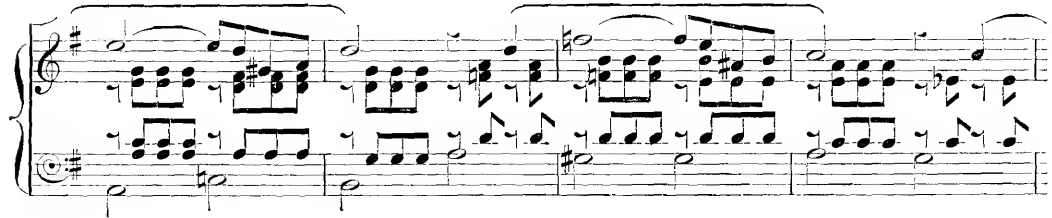
Second system of the musical score. The treble staff includes triplets and a 'p' (piano) dynamic marking. The bass staff has a 'Ped.' marking and an asterisk. The key signature is one sharp (F#).

Third system of the musical score. The treble staff includes triplets and a 'p' (piano) dynamic marking. The bass staff has a 'p' (piano) dynamic marking. The key signature is one sharp (F#).

Fourth system of the musical score, marked with a 'B' (Basso Continuo) and a 'mf' (mezzo-forte) dynamic marking. The treble staff features a complex, flowing melodic line. The bass staff provides a steady accompaniment. The key signature is one sharp (F#).

Fifth system of the musical score. The treble staff continues the complex melodic line. The bass staff provides a steady accompaniment. The key signature is one sharp (F#).

Sixth system of the musical score. The treble staff continues the complex melodic line. The bass staff provides a steady accompaniment. The key signature is one sharp (F#).



The musical score consists of seven systems of piano accompaniment. The first system begins with a treble and bass staff in D major, marked with a piano (*p*) dynamic and a pedal instruction (*Ped.*) with an asterisk (*). The second system starts with a treble staff marked *mf* and a bass staff. The third system continues the accompaniment. The fourth system features a treble staff marked *f* and a bass staff, with multiple pedal instructions (*Ped.*) and asterisks (*). The fifth system includes a treble staff with a piano (*p*) dynamic and a crescendo (*cres.*) marking, and a bass staff with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The sixth system features a treble staff with a crescendo (*cres.*) marking and a bass staff with a piano (*p*) dynamic. The seventh system concludes the page with a treble staff marked *f* and a bass staff, ending with a pedal instruction (*Ped.*) and an asterisk (*).

No. 10.

"AND THEY THAT WERE READY."

NARRATOR. *Quasi Recit.*

And they that were rea - dy went in with Him

Largo religioso. ♩ = 80.

With much solemnity.

to the mar - riage. And the door was shut.

p *rall.*

Ped. *

QUARTET (*Unaccompanied*).—"GLORY AND WORSHIP."

Tempo alla Chorale.

SOPRANO.

Glo - ry and wor - ship are be - fore Him, pow - er, and

ALTO.

Glo - ry and wor - ship are be - fore Him, pow - er, and

TENOR.

Glo - ry and wor - ship are be - fore Him, pow - er, and

BASS.

Glo - ry and wor - ship are be - fore Him, pow - er, and

Tempo alla Chorale. ♩ = 76.

wis - dom, and hon - our, Glo - ry, wor - ship, pow - er,
 wis - dom, and hon our, Glo - ry wor - ship, pow - er,
 wis - dom, and hon - our, Glo - ry, wor - ship, pow - er,
 wis - dom, and hon our, Glo - ry, wor - ship, pow - er,
Ped. *Drums.* *

hon - our are in His sanc - tu - a - ry.
 hon - our are in His sanc - tu - a - ry.
 hon - our are in His sanc - tu - a - ry.
 hon - our are in His sanc - tu - a - ry.
mf *cres.*

CHORUS.

1st CHOIR.

1 Glo - ry and wor - ship are be - fore Him,

2 Glo - ry and wor - ship are be - fore Him,

3 Glo - ry and wor - ship are be - fore Him,

4 Glo - ry and wor - ship are be - fore Him,

S Glo - ry and wor - ship are be - fore Him,

A 2nd CHOIR.

T Glo - ry and wor - ship are be - fore Him,

B Glo - ry and wor - ship are be - fore Him,

ff

1 pow - er, and wis - dom, and hon - our,

2 pow - er, and wis - dom, and hon - our,

3 pow - er, and wis - dom, and hon - our,

4 pow - er, and wis - dom, and hon - our,

S pow - er, and wis - dom, and hon - our,

A pow - er, and wis - dom, and hon - our,

T pow - er, and wis - dom, and hon - our,

B pow - er, and wis - dom, and hon - our,

1 Glo - ry, wor - ship, pow - er, hon - our

2 Glo - ry, wor - ship, pow - er, hon - our

3 Glo - ry, wor - ship, pow - er, hon - our

4 Glo - ry, . . wor - ship, pow - er, hon - our

S Glo - ry, wor - ship, pow - er, hon - our

A Glo - ry, . . wor - ship, pow - er, hon - our

T Glo - ry, wor - ship, pow - er, hon - our

B Glo - ry, wor - ship, pow - er, hon - our

1 are in His sanc - tu - a - - - ry.

2 are in His sanc - tu - a - - - ry.

3 are in His sanc - tu - a - - - ry.

4 are in His sanc - tu - a - - - ry.

S are in His sanc - tu - a - - - ry.

A are in His sanc - tu - a - - - ry.

T are in His sanc - tu - a - - - ry.

B are in His sanc - tu - a - - - ry.

rall.

TENOR SOLO AND SEMI-CHORUS.—“ASCRIBE UNTO THE LORD.”

Andante con moto. *mf* 88.

As - crite un-to the Lord, O ye kin - dreds of the peo - ple, as -

- crite un - to the Lord wor - - - ship and power,

as - crite un-to the

Lord, ye kin - dreds of the peo - ple, as - crite un-to the Lord wor-

- - - ship and power.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

B

f A - scribe un - to the Lord the hon - our due, the

Ped. * *R.H.*

hon - our due un - to . . . His name; *f* bring

mf

f pre - sents, *p* bring pre - sents and come, . . and come in -

p

- to . . His courts, *f* bring pre - sents, *f* bring

mf

p pre - sents and come, . . and come in - to . . His courts. *rall.* *C a tempo.*

p *rall.* *a tempo.*

1st SOPRANO. *mf* As - crite un - to the Lord, O ye kin - dreds of the peo - ple, as -

2nd SOPRANO. *mf* As - crite un - to the Lord, O ye kin - dreds of the peo - ple, as -

ALTO. *mf* As - crite un - to the Lord, O ye kin - dreds of the peo - ple, as -

TENOR. *mf* As - crite un - to the Lord, O ye kin - dreds of the peo - ple, as -

BASS. *mf* As - crite un - to the Lord, O ye kin - dreds of the peo - ple, as -

As - crite un - to the Lord, as -

pizz.

mf

- crite un - to the Lord wor - ship and power, as - crite un - to the

- crite un - to the Lord wor - ship and power, as - crite un - to the

- crite un - to the Lord wor - ship and power, as - crite un - to the

- crite un - to the Lord wor - ship and power, as - crite un - to the

- crite un - to the Lord wor - ship and power,

p

p

Lord the hon - our due, the hon - our due un - to . . His

Lord the hon - our due, the hon - our due un - to His

Lord the hon - our due, the hon - our due un - to His

Lord the hon - our due, the hon - our due un - to His

p

the hon - our due to His

D mf p

name ; bring pre - sents, bring pre - sents and come, and

mf p

name ; bring, bring pre - sents, bring, bring pre - sents and come, and

mf p

name ; bring pre - sents, bring pre - sents and come, and

mf p

name ; bring pre - sents, bring pre - sents and come, and

D mf p

name ; bring pre - sents, bring pre - sents, and come, and

come in - to . . His courts, bring pre - sents,
 come in - to His courts, bring, bring pre - sents,
 come in - to His courts, bring pre - sents,
 come in - to . . His courts, bring pre - sents, bring
 come in - to His courts, bring pre - sents,
 Ped. *

bring pre-sents and come, and come in - to . . His courts.
 bring, bring pre-sents and come, and come in - to His courts.
 bring pre-sents and come, and come in - to His courts.
 pre - - - sents and come, and come in - to . . His courts.
 bring pre-sents and come, and come in - to His courts.

QUARTET AND SEMI-CHORUS.—"O WORSHIP THE LORD."

Andante religioso. SOPRANO. *mf*

Andante religioso. $\text{♩} = 72.$ O wor - ship the Lord in the beau - ty of

R. II.

ho - li-ness, wor - ship the Lord in the beau - ty of ho - li-ness, let the

whole earth stand in awe of Him, let the whole

earth stand in awe of Him, in awe . . of Him, . . O

CONTRALTO. *mf*

O

Ped. *

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "wor - ship the Lord, O . . wor - ship, wor - ship the Lord in the beau - ty of ho - li-ness, wor - ship the".

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Lord, the beau - ty of ho - li-ness, let the whole earth Lord in the beau - ty of ho - li-ness, let the whole earth stand in".

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are: "stand in awe of Him, let the earth stand in awe of awe of Him, let the whole earth stand in awe of".

Him, of Him. . . .

Him, in awe . . . of Him. . . . O wor - ship the

TENOR. *mf* O wor - ship the

O wor - ship the Lord, wor - ship the

Lord, O wor - ship, wor - ship the Lord,

Lord in the beau - ty of ho - li - ness, wor - ship the Lord in the

Lord, the beau - ty of ho - li - ness, of

the beau - ty of ho - li - ness, let the whole earth

beau - ty of ho - li - ness, let the whole earth stand in

Ped. *

ho - li - ness, let the earth stand in
 stand in awe of Him, let the earth stand in awe of
 awe of Him, let the whole earth stand in awe of
 awe, in awe . . . of Him. . . .
 Him, in awe . . . of Him. . . .
 Him, in awe of Him. . . . O wor - ship the
 BARITONE. *mf* O wor - ship the
 R. II. O wor - ship the Lord
 O wor - ship the Lord, wor - ship the
 Lord, O . . . wor - ship, wor - ship the Lord,
 Lord in the beau - ty of ho - li - ness, wor - ship the Lord in the

the beau - ty of
 Lord, the beau - ty of ho - li-ness, of
 the beau - ty of ho - li-ness, let the whole earth
 beau - ty of ho - li-ness, let the whole earth stand in
 ho - li - ness, let the earth stand in awe, stand in
 ho - li - ness, let the earth stand in
 stand in awe of Him, let the earth stand in awe of
 awe of Him, let the whole earth stand in awe of
 awe, . . . in awe of Him. *rit.* *dim.* **D**
 awe, in awe of Him. *rit.* *dim.*
 Him, of Him. *rit.* *dim.*
 Him, in awe of Him. *rit.* *dim.*
rit. *a tempo.* *dim. rit.* *mf* *a tempo.* **R.H.** *****
Ped.

SEMI-CHORUS.

mf

O wor-ship the Lord in the beau-ty of ho-li-ness, wor-ship the

mf

O wor-ship the Lord in the beau-ty of ho-li-ness, wor-ship the

mf

O wor-ship the Lord in the beau-ty of ho-li-ness, wor-ship the

mf

O wor-ship the Lord in the beau-ty of ho-li-ness, wor-ship the

R. II. L. II. R. II.

Lord in the beau-ty of ho-li-ness, let the whole earth stand in

Lord in the beau-ty of ho-li-ness, let the whole earth stand in

Lord in the beau-ty of ho-li-ness, let the whole earth stand in

Lord in the beau-ty of ho-li-ness, let the whole earth stand in

awe of Him, let the whole earth stand in awe of Him, in

awe of Him, let the whole earth stand in awe of Him, in

awe of Him, let the whole earth stand in awe of Him, in

awe of Him, let the whole earth stand in awe of Him, in

rit. a tempo.

awe of Him, O wor-ship the Lord in the

rit. a tempo.

awe of Him, O wor-ship the Lord in the

rit. a tempo.

awe of Him, O wor-ship the Lord in the

rit. a tempo.

awe of Him, O wor-ship the Lord in the

rit. a tempo.

R. II.

rall. dim.

beau-ty of ho-li-ness.

rall. dim.

beau-ty of ho-li-ness.

rall. dim.

beau-ty of ho-li-ness.

rall. dim.

beau-ty of ho-li-ness.

rall. p a tempo.

*Ped. **

AFTERWARD CAME ALSO THE OTHER VIRGINS.

Doloroso.

$\text{♩} = 84.$

p

rall.

a tempo.

Ped. *

NARRATOR. *Quasi Recit.*

Af - terward came al - so the oth - er vir - gins, say - ing,

cres.

Tempo ad lib.

Lord, Lord, o - pen to us.

**p*

Glo - ry and wor - ship are be - fore Him,

p

Glo - ry and wor - ship are be - fore Him,

p

Glo - ry and wor - ship are be - fore Him,

p

Glo - ry and wor - ship are be - fore Him,

f

Unaccompanied. $\text{♩} = 76.$

* To be sung by four voices at a distance from the Orchestra; to convey the idea of Wedding Guests singing from within.
A. R. Gaul's Sacred Cantata—"The Ten Virgins."

THE VIRGINS.

O - pen to us, o - pen to us,

NARRATOR. *Tempo ad lib.*

But He an - swer - ed and said,

Tempo ad lib.

o - pen to us,

Ver - i - ly I say un - to you, I know you not, I

p

Ped. *

dim.

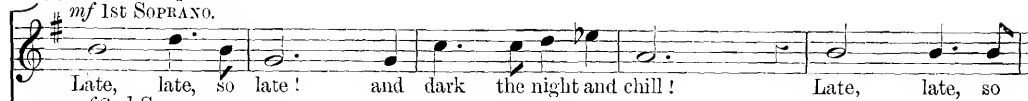
o - pen to us,

know you not.

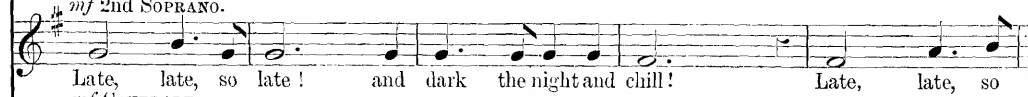
dim.

Ped. *

A *Moderato affettuoso.*
mf 1st SOPRANO.



mf 2nd SOPRANO.



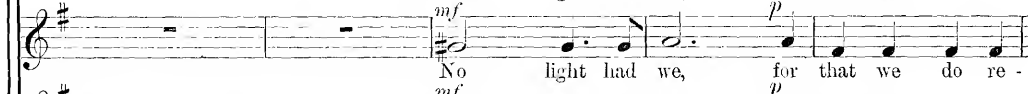
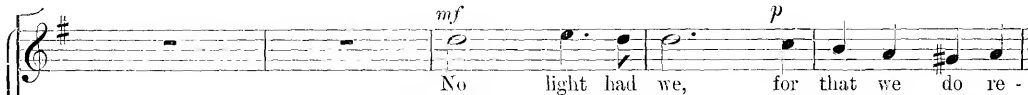
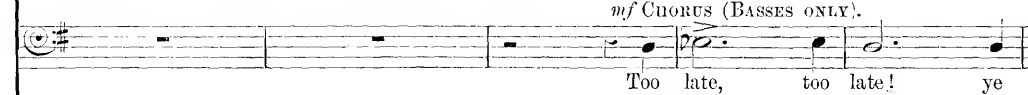
mf CONTRALTO.



A *Moderato affettuoso.* ♩ = 96.



mf CHORUS (BASSES ONLY).



- pent; And learn - ing this, the bridegroom will re - lent, the
 - pent; And learn - ing this, the bridegroom will re - lent, the
 - pent; And learn - ing this, the bridegroom will re - lent, the
 bride - groom will re - lent.
 bride - groom will re - lent.
 bride - groom will re - lent.
 Too late, too
 No light: so late! And
 No light: so late! And
 No light: so late! And
 late! ye can - not en - ter now.
 B

dark and chill the night! O let us in, that we may find the

dark and chill the night! O let us in, that we may find the

dark and chill the night! O let us in, that we may find the

light, O let us in that we may find the light, O let us in, O let us

light, O let us in that we may find the light, O let us in, O let us

light, O let us in that we may find the light, O let us in, O let us

in that we may find the light, that we may find the light!

in that we may find the light, that we may find the light!

in that we may find the light, that we may find the light!

in that we may find the light, that we may find the light!

Too

Have we not
Have we not
Have we not

late, too late, ye can - not en - ter now.

heard the bride-groom is so sweet! O let us in, tho' late, to
heard the bride-groom is so sweet? O let us in, tho' late, to
heard the bride-groom is so sweet? O let us in, tho' late, to

kiss, to kiss His feet, O let us in, O let us in tho' late, to kiss, to kiss His
kiss, to kiss His feet, O let us in, O let us in tho' late, to kiss, to kiss His
kiss, to kiss His feet, O let us in, O let us in tho' late, to kiss, to kiss His

pizz.

mf *p*

feet, O let us in, O let us in tho' late, to kiss, to kiss His feet!

mf *p*

feet, O let us in, O let us in tho' late, to kiss, to kiss His feet!

mf *p*

feet, O let us in, O let us in tho' late, to kiss, to kiss His feet!

No,

mf *p*

rall.

rall.

rall.

rall. *dim.*

no, too late! ye can - not en - ter now,

rall. *dim.*

D
mf a tempo.

Late, late, so late! And dark the night and chill, Late, late, so

mf a tempo.

Late, late, so late! And dark the night and chill, Late, late, late, so

mf a tempo.

Late, late, so late! And dark the night and chill, Late, late, late, so

a tempo.

D
mf a tempo.

Corn.

rit. *a tempo.* *>*

late! but we can en - ter still, O let us in,

rit. *a tempo.* *>*

late! but we can en - ter still, O let us in,

rit. *a tempo.* *>*

late! but we can en - ter still, O let us in,

rit. *a tempo.* *p* *p*

No, no, too late, ye

rit. *a tempo.*

rall. *dim.*

O let us in, O let us in. . . .

rall. *dim.*

O let us in, O let us in. . . .

rall. *dim.*

O let us in, O let us in. . . .

rall. *dim.*

can - not en - ter now, no, no too late! . . .

rall. *dim.*

*Ped. **

No. 12. CHORUS.—“THE WICKED ARE LIKE THE TROUBLED SEA.”

Allegro con fuoco.

SOPRANO. *f* The wicked are like the trou - bled sea, like the sea when it

ALTO. *f* The wicked are like the trou - bled sea, like the sea when it

TENOR. *f* The wicked are like the trou - bled sea, like the sea when it

BASS. *f* The wicked are like the trou - bled sea, like the sea when it

Allegro con fuoco.

PIANO. *f* 120. *f* 3 3 3 3 4 2 1 x 2 1 x 2 1 x 2 4 2 1 x 2 x

can - - - not rest, like the sea when it can - not, can - not

can - - - not rest, like the sea when it can - not, can - not

can - - - not rest, like the sea when it can - not, can - not

can - - - not rest, like the sea when it can - not, can - not

1 2 1 x 3 2 1 2 2 3 2 3 4

rest, the wick - ed are like the

rest, the wick - ed are like the

rest, the wick - ed are like the

rest, the wick - ed are like the

4 2 x

sea, like the sea when it can - not rest. There is no

sea, like the sea when it can - not rest. There is no

sea, like the sea, like the sea when it can - not rest. There is no

sea, like the sea, like the sea when it can - not rest. There is no

1 x 1 2 1 2 3 2

dim. *p*

peace, no peace for the wick - ed, no peace, no

dim. *p*

peace, no peace for the wick - ed, no peace, no

dim. *p*

peace, no peace for the wick - ed, no peace, no

dim. *p*

peace, no peace for the wick - ed, no peace, no

dim. *p*

3 x 1 2 3 x 1 2 3 x 2 1 2 2 3 x

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peace. peace. peace. peace.

no peace. Come and let us rea - son to -

cres. *f*

f 2 1 * 2 3 4 * 2 3 4 # 2 1

mf SOLO VOICES.

Though your sins be as scar - let,

Though your sins be as scar - let,

Though your sins be as scar - let,

ge - ther, let us rea - son, saith the Lord: *Unaccompanied.*

mf

p *cres.* **B**

they shall be white as snow, white as snow.

p *cres.*

they shall be white as snow, white as snow.

p *cres.*

they shall be white as snow, white as snow.

cres. **CHORUS.**

white as snow. Come and let us rea - son to - ge - ther, let us

B

p *cres.* *f*

Ped. *

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

sea, like the sea when it can - not, can - not rest. D

sea, like the sea when it can - not, can - not rest.

sea, like the sea when it can - not, can - not rest.

sea, like the sea when it can - not, can - not rest, f

They are D

f

like the sea, like the trou - bled sea when it can - not rest, it can - not rest, are f

They are

like the sea, like the trou - bled sea when it can - not rest, it can - not rest, are f

They are

like the sea, the trou - bled sea when it can - not rest, it can - not rest, are

They are

like the sea, like the trou-bled sea when it can-not rest, it can-not rest, are

like the sea, the trou-bled sea when it can-not rest, it can-not rest, are

like the sea, the trou-bled sea when it can-not rest, it can-not rest, they are

like the sea, like the trou-bled sea when it can-not rest, it can-not rest,

like the sea, the trou-bled sea when it can-not rest, it can-not rest,

like the sea, the trou-bled sea when it can-not rest, it can-not rest, they are

like the sea, the trou-bled sea when it can-not rest, it can-not rest,

like the sea, the trou-bled sea, are like the trou-bled

are like the trou-bled

like the sea, like the trou-bled sea, are like the trou-bled

are like the trou-bled

sea, *ff* are

sea, *f* they are like the sea, like the trou - bled sea, *ff* are

sea, *f* are

sea, like the trou - bled sea, *ff* are

like the trou - bled sea, they are like the sea, like the trou- bled sea, they are

like the trou - bled sea, they are like the sea, like the trou- bled sea, they are

like the trou - bled sea, they are like the sea, like the trou- bled sea, they are

like the trou - bled sea, they are like the sea, like the trou- bled sea, they are

like the sea, the trou- bled sea, are like the trou- bled sea, *F* the *mf*

like the sea, the trou- bled sea, are like the trou- bled sea, the *mf*

like the sea, the trou- bled sea, are like the trou- bled sea, they are *mf*

like the sea, the trou- bled sea, are like the trou- bled sea, they are *F* *mf*

wick - ed, they are like the sea, the wick - ed like the
 wick - ed, they are like the sea, the wick - ed like the
 like the sea, the wick - ed like the trou - bled sea, the
 like the sea, the wick - ed like the trou - bled sea, the

trou - bled sea, they are like the sea, like the trou - bled sea, are
 trou - bled sea, they are like the sea, like the trou - bled sea, are
 wick - ed, they are like the sea, like the trou - bled sea, the
 wick - ed, they are like the sea, like the trou - bled sea, the

like the trou - bled sea, the wick-ed are like the trou - bled
 like the trou - bled sea, the wick-ed are like the trou - bled
 wick - ed, the wick-ed are like the trou - bled
 wick - ed, the wick-ed are like the trou - bled

A. R. Gaul's Sacred Cantata.—"The Ten Virgins."

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sea, like the sea when it can - not, can - not rest, they are like the". The music is in G major (one sharp) and 4/4 time. The piano part has a steady eighth-note accompaniment. The vocal parts enter with a melodic line. The system ends with a fermata over the final note.

Second system of the musical score. The lyrics continue: "sea, like the sea when it can - not rest, they are like the sea, like the sea when it". The piano accompaniment continues with the same eighth-note pattern. The vocal parts have a melodic line with some rests. The system ends with a fermata over the final note.

Third system of the musical score. The lyrics are: "can - not rest, it can - not rest, it can - not rest." The piano accompaniment continues with the same eighth-note pattern. The vocal parts have a melodic line with some rests. The system ends with a fermata over the final note. There are three "Ped. *" markings below the piano part.

No. 13. CONTRALTO SOLO AND QUARTET.—“GOD WILLETH NOT THE DEATH.”

Allegretto con grazia.

Allegretto con grazia. 69.
sempre legato.

p

God . . . will - eth

not . . . the death . . . of a sin - ner, but that all . . . should

mf *cres.*

turn . . . un - to Him . . . and live, . . . turn . . . un - to

dim.

Him, . . . turn . . . and live, . . . all . . . should

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

turn, . . turn to Him . . and live, . . God . . will - eth

Ped. *

not, . . will-eth not . . the death of a sin - ner, but that all . . should

turn, . . turn to Him . . and live, . . all . . should

turn un - to Him . . and live, . . all . . should

rall. *a tempo.*
turn un - to Him . . and live. . . .

rall. *a tempo.* *rit.*

B SOPRANO.
 God . . will - eth not . . the death . . of a sin - ner, but that

ALTO.
 God . . will - eth not . . the death . . of a sin - ner, but that

TENOR.
 God . . will - eth not . . the death . . of a sin - ner, but that

BASS.
 God . . will - eth not . . the death . . of a sin - ner, but that

B

Ped. *

all . . should turn . . un - to Him . . and live, . .

all . . should turn . . un - to Him . . and live, . .

all . . should turn . . un - to Him . . and live, . .

all . . should turn . . un - to Him . . and live, . .

turn . . un - to Him, . . turn . . and live, . .

turn . . un - to Him, . . to Him . . and live, . .

turn . . un - to Him, . . to Him . . and live, . .

turn . . un - to Him, . . to Him . . and live, . .

p

mf

all . . . should turn, . . . turn to Him . . . and live, . . .

mf

all . . . should turn, . . . turn to Him . . . and live, . . .

mf

all . . . should turn, . . . turn to Him . . . and live, . . .

mf

all . . . should turn, . . . turn to Him . . . and live, . . .

mf

God . . . will - eth not, . . . will - eth not . . . the death of a sin - ner, but that

p

God . . . will - eth not, . . . will - eth not . . . the death of a sin - ner, but that

p

God . . . will - eth not, . . . will - eth not . . . the death of a sin - ner, but that

p

God . . . will - eth not, . . . will - eth not . . . the death of a sin - ner, but that

p

Ped. *

all . . . should turn, . . . turn to Him . . . and live, . . .

all . . . should turn, . . . turn to Him . . . and live, . . .

all . . . should turn, . . . turn to Him . . . and live, . . .

all . . . should turn, . . . turn to Him . . . and live, . . .

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

call - ed to the mar-riage of the Lamb, they are bless - ed, they are

call - ed to the mar-riage of the Lamb, they are bless - ed, they are

call - ed to the mar-riage of the Lamb, they are bless - ed, they are

call - ed to the mar-riage of the Lamb, they are bless - ed, they are

dim.

bless - ed, yea, bless - ed, they are bless - ed, are

bless - ed, yea, bless - ed, they are bless - ed, are

bless - ed, yea, bless - ed, they are bless - ed, are

bless - ed, yea, bless - ed, they are bless - ed, are

mf *f*

bless - ed, yea, bless - ed

bless - ed, yea, bless - ed

bless - ed, yea, bless - ed

bless - ed, yea, bless - ed

rit. *rall.* *dim.* *a tempo.* *dim. rit.*

No. 14. CHORUS FOR A DOUBLE CHOIR.—"O SING UNTO THE LORD."

Allegro pomposo.
SOPRANO.

1st CHOIR.

1 ALTO. *ff* O sing, O sing, sing, sing un - to the

2 TENOR. *ff* O sing, O sing, sing, sing un - to the

3 BASS. *ff* O sing, O sing, sing, sing un - to the

4 *ff* O sing, O sing, sing, sing un - to the

S *ff* O

A *ff* O

T *ff* O

B *ff* O

Allegro pomposo. $\text{♩} = 84.$

ff

8ves

1 Lord, O sing un - to the Lord, to the

2 Lord, O sing un - to the Lord, to the

3 Lord, O sing un - to the Lord, to the

4 Lord, O sing un - to the Lord, to the

S sing, O sing, sing, sing un - to the Lord.

A sing, O sing, sing, sing un - to the Lord,

T sing. O sing, sing, sing un - to the Lord,

B sing, O sing, sing, sing un - to the Lord,

8ves

1 Lord a new song, A

2 Lord a new song,

3 Lord a new song,

4 Lord a new song,

S O sing un-to the Lord, to the Lord a new song. A

A O sing un-to the Lord, to the Lord a new song.

T O sing un-to the Lord, to the Lord a new song.

B O sing un-to the Lord, to the Lord a new song.

8ves.....

1 sing un-to the

2 sing un-to the

3 sing un-to the

4 sing un-to the

S

A

T

B

8ves.....

1 Lord, all, all the whole earth,
 2 Lord, all, all the whole earth,
 3 Lord, all, all the whole earth,
 4 Lord, all, all the whole earth,
 S Sing un-to the Lord, all, all the whole
 A Sing un-to the Lord, all, all the whole
 T Sing un-to the Lord, all, all the whole
 B Sing un-to the Lord, all, all the whole
 Sves.

1 Sing un-to the Lord, sing un-to the Lord a
 Lord, the Lord, Lord, the Lord, a
 2 Sing un-to the Lord, sing un-to the Lord, a
 3 Sing un-to the Lord, sing un-to the Lord, the Lord a
 4 Sing un-to the Lord, sing un-to the Lord, a
 S earth, Sing un-to the Lord, to the Lord a
 A earth, Sing un-to the Lord, to the Lord a
 T earth, Sing un-to the Lord, the Lord, to the Lord a
 B earth, Sing un-to the Lord, to the Lord a
 Sves.

1 new . . . song, a new . . . song, B

2 new . . . song, a new . . . song, O sing

3 new, a new . song, a new . . . song, a new song,

4 new . . . song, a song, a new song, Sing, O

S new . . . song, a new . . . song,

A new . . . song, a new . . . song, O sing

T new, a new song, a new . . . song, a new song,

B new . . . song, a song, a new song, Sing, O

Sves.

1

2 prais - es, prais - es to the Lord, Sing . . un - to the Lord, un - to . . the

3

4 sing, O sing un - to the Lord a new . . . song, a new . .

S

A prais - es, prais - es to the Lord, Sing . . un - to the Lord, un - to . . the

T

B sing, O sing un - to the Lord a new . . . song, a new . .

1 *f* O sing prai - ses, prai - ses to the Lord, sing . . . un - to the

2

3 Lord, *f* sing, O sing, O sing un - to the Lord, a new . . .

4 song, O sing, sing O sing to the Lord, a new . . .

S *f* O sing prai - ses, prai - ses to the Lord, sing . . . un - to the

A

T Lord, *f* sing, O sing, O sing un - to the Lord a new . . .

B song, O sing, sing, O sing to the Lord a new . . .

L.H.

1 Lord, un - to the Lord, the Lord O sing prai - ses, prai - ses to the

2 Sing, O sing, O sing un - to the

3 song, a new . . . song, O . . . sing, O sing to the

4 song, a new . . . song, O sing, O sing, sing to the

S Lord, un - to the Lord, the Lord, O sing prai - ses, prai - ses to the

A Sing, O sing, O sing un - to the

T song, a new . . . song, O . . . sing, O sing to the

B song, a new . . . song, O sing, O sing, sing to the

1 Lord, . . . un - to the Lord, un - to . . the Lord, Sing, O

2 Lord a new . . song, a new . . song, O sing praise,

3 Lord, O sing . . un - to the Lord, O sing

4 Lord a new . . song, a new . . song, O sing, . . .

S Lord, . . . un - to the Lord, un - to . . the Lord, Sing, O

A Lord a new . . song, a new . . song, O sing praise,

T Lord, O sing . . un - to the Lord, O sing

B Lord a new . . song, a new . . song, O sing, . . .

L.H.

1 sing, O sing un - to the Lord a new . . . song, a

2 O sing praise, a new . .

3 prais - es, prais - es to the Lord, sing . . un - to the Lord, un -

4 sing, O sing, sing praise, O

S sing, O sing un - to the Lord a new . . . song, a

A O sing praise, a new . .

T prais - es, prais - es to the Lord, sing . . un - to the Lord, un -

B . . . sing, O sing, sing praise, O

L.H.

1 new . . . song, O sing praise, 0 sing to the Lord,

2 song, O sing praise, 0 . . . sing to the Lord,

3 to . . . the . . . Lord, 0 . . . sing to the Lord,

4 sing to the Lord, sing praise, 0 sing to the Lord,

S new . . . song, O sing praise, 0

A song, O sing praise, 0

T to . . . the . . . Lord, 0 . . .

B sing to the Lord, sing praise, 0

ff *C*

This system contains the first two measures of the musical score. It features four vocal parts (1, 2, 3, 4), four solo voices (S, A, T, B), and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first measure includes the lyrics 'new . . . song, O sing praise, 0 sing to the Lord,' for the vocal parts. The piano accompaniment begins with a series of chords in the right hand and a single note in the left hand.

1 0 sing to the Lord, 0 . . . sing to the Lord, sing

2 0 . . . sing to the Lord, sing, 0 sing, 0

3 0 . . . sing to the Lord, 0 . . . sing to the Lord a

4 0 sing to the Lord, sing to the Lord a

S sing to the Lord, 0 . . . sing to the Lord, sing

A sing to the Lord, 0

T sing to the Lord, 0 . . . sing to the Lord a

B sing to the Lord, Sing to the Lord a

ff *f*

This system contains the next two measures of the musical score. The vocal parts continue with the lyrics '0 sing to the Lord, 0 . . . sing to the Lord, sing' and '0 . . . sing to the Lord, sing, 0 sing, 0'. The piano accompaniment continues with a series of chords in the right hand and a single note in the left hand. The dynamic markings *ff* and *f* are present.

1 prai - ses, O sing a new . . song, O sing

2 sing un - to the Lord, a new . . song, a new song, O sing

3 new song, a new song, O sing a new song, ^ ^

4 new . . . song, a new . . song, sing, sing O

S prai - ses, O sing a new . . song,

A sing un - to the Lord, a new . . song, a new . . song,

T new song, a new song, O sing a new song

B new . . . song, a new . . song, sing, sing,

praise, O sing praise, sing prai - ses,

praise, O sing praise, sing prai - ses,

sing, O sing,

sing, O sing prai - ses,

O sing praise, O sing

sing, O sing, sing praise, O sing

sing, O

O sing, sing praise,

[illegible]

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1 Sing, O sing, O

2 sing, O sing, O sing un - to the Lord a new . . song, O

3 sing, O sing to the Lord, sing, O

4 sing, O sing, sing to the Lord, the

S Lord, sing, O sing, O

A Lord, sing, O sing un - to the Lord a new . . song, O

T Lord, sing, O sing to the Lord, sing, O

B Lord, . . . sing, O sing, sing to the Lord, the

1 sing un - to the Lord, sing, sing, O sing prai - ses, prai - ses to the

2 sing to the Lord, sing, sing, O sing,

3 sing un - to the Lord, sing, O sing, O sing un - to the

4 Lord, . . . sing, O sing un - to the

S sing un - to the Lord, sing, sing, O sing prai - ses, prai - ses to the

A sing to the Lord, sing, sing, O sing,

T sing un - to the Lord, sing, O sing, O sing un - to the

B Lord, . . . sing, O sing un - to the

A. R. Gaul's Sacred Cantata—"The Ten Virgins."

1 Lord, sing . . . un - to the Lord . . . a new song, . . .

2 a new song, a new

3 Lord a new . . . song, a new . . . song, a

4 Lord a new . . . song, a new . . . song, a

S Lord, sing . . . un - to the Lord . . . a new song, . . .

A a new song, a new

T Lord, a new song, a new

B Lord a new . . . song, a new . . . song, a

Piano accompaniment with treble and bass staves.

1 . . . un - to the Lord, . . . O sing, *cres.* O sing . . . un - to the

2 song, a new song, *cres.* O sing un - to the

3 new . . . song, O sing, *cres.* O sing . . . un - to the

4 new . . . song, O sing, *cres.* O sing un - to the

S . . . un - to the Lord, . . . O sing . . . un - to the Lord, *cres.*

A song, a new song, a new song, *cres.*

T song, a new song, a new song, *cres.*

B new . . . song, O sing a new song, *cres.*

Piano accompaniment with treble and bass staves.

1 *rall.* Lord, O sing . . . un - to the Lord,

2 *rall.* Lord, O sing un - to the Lord,

3 *rall.* Lord, O sing . . . un - to the Lord,

4 *rall.* Lord, O sing un - to the Lord,

S *cres. rall.* O sing . . . un - to the Lord,

A *cres. rall.* O sing un - to the Lord,

T *cres. rall.* O sing . . . un - to the Lord,

O sing un - to the Lord, *a little slower to the end.*

rall. Organ only. Soft stops on swell.

1 *ff rall.* O sing prai - ses to the Lord. . . .

2 *ff rall.* O sing prai - ses, sing un - to the Lord. . . .

3 *ff rall.* O sing prai - ses to the Lord. . . .

4 *ff rall.* O sing prai - ses to the Lord. . . .

S *ff rall.* O sing prai - ses to the Lord. . . .

A *ff rall.* O sing prai - ses, sing, O sing un - to the Lord. . . .

T *ff rall.* O sing prai - ses to the Lord. . . .

B *ff rall.* O sing prai - ses to the Lord. . . .

ff rall. tremolo.

Ped.

* Ped.

See lower.

